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## GEO. H. BOUGHTON'S LONDON HOME.

THE hall is panelled in wood painted two tints of Indian red, the wall above being a pale dull salmon-color. There is a velvet couch in the hall, an ornamental heater or stove, a cabinet of old china, a palm in a delf pot, and a few etchings and monochromes upon the walls. The general effect is cool and pleasant. The three rooms which open from the hall may be, and often are, used *en suite*, being separated by doors or curtains which are arranged in such a way as to make artistic breaks upon the whole when opened as one long saloon. The first is the Yellow, the second the Blue, and the third the Golden Room. Let me say at the outset that in mentioning these primary colors the reader is not expected to think of them in their positive boldness. Neutral tints are chiefly meant, though here and there crops out a bit of strong color. The first room is a successful attempt to deal with pinks and blues, which predominate in frieze and wall, held in check by golden panels with decorative sketches of the Seasons. The furniture is black, picked out lightly with dull gold, and the ornaments are chiefly Venetian glass. The dado is painted a brown amber, the tones of which are repeated in various cushions and in the portiere. The furniture is chiefly Chippendale.

of comfort in Boughton's house. The sofas are made to loll upon, the chairs to sit in, and there is no suggestion that you may spoil anything. Beauty goes hand in hand with usefulness in every room, and the owner might have spent double the money upon both furniture and decorations without inspiring half so much confidence in this respect, and certainly without adding to the picturesqueness of this suite of rooms, elegant enough for a prince, useful enough for the humble *ménage*.

The third, or Amber Room, is the dining-room. Having regard to the harmonious effect of the decoration, an investigation of the details of it is full of surprises. Spanish leather, old oak, India matting, gold and brass, are all used upon dado and walls, with here and there a paper panel deftly worked in. The general tone is a soft amber, though you are not conscious of any particular color that calls for notice; the effect is full of repose and rest, and this in spite of a large old-fashioned window, with panels of sunflowers and lilies on a rich blue ground. Up in the frieze of the room two painted circular windows are placed with excellent effect, especially as they appear to compete in form with the plaques that are hung here and there in well-selected places.

The Indian red dado of the hall is continued along the open staircase to the studio, and where the staircase is not filled in with windows, the

surrounding countries, we receive very many rich examples of inlaid work or marqueterie. The Bombay plaques and platters and boxes are so familiar to us that we need but to name them. The character of the inlaid work upon these little things is known as the *pique*, and it is believed to have been an art not indigenous to the country, but imported from Persia in the very, very distant past, and so assiduously worked and so completely mastered by its adopters, that it has become associated with their works alone. The marqueterie is made of tin wire, sandal wood, ebony, Brazil wood, ivory (white and stained green), and stag-horn. Strips of these materials are bound together in rods, usually three-sided, sometimes round, and frequently diamond-shaped, and again the rods are so arranged sometimes as to present a peculiar pattern or figure when cut in layers. The patterns most popular in Bombay are the matting or square, a small round figure, the grain appearing like a row of silver beads set in ebony, the hexagonal, three-cornered and labyrinth. In western India tin wire is used instead of brass, in other places the brass is varnished, following in this respect the custom in Persia, Egypt and Algiers.

The patterns are generally geometrical, and almost every figure can be traced to the conventionalizing of a floral subject.

Inlaying in mother-of-pearl was at one time



A USEFUL CORNER IN A GERMAN DINING ROOM.

Drawing aside a pair of yellow satin hangings embroidered in Japan, you step into the Blue Room, which is one of the most charming of bijou parlors, with a fire-place that is a delightful combination of the useful and the beautiful. You go to it at once. It is practically a cabinet for a bric-à-brac, with a fire-place in the centre of it. The wainscot is high, and, like the fire-place, is painted on the flat a light greenish-blue, so smooth and delicate that it might be china. Above it are hung some notable etchings, some of them from Mr. Boughton's own work, one of them notably "The Wanting of the Honeymoon," another "Hester Prynne," the latter the work of an American publisher, and an exquisite specimen of the art now once more popular, one of the many happy revivals of the time. Delicate sketches of lilies and other flowers and plants adorn silk. Striking effects are got out of deep blue plaques on the fire-place, and on a side table there is a handful of wall-flowers in a delf bowl. Chippendale and Adam furniture prevails, the latter being more particularly prominent in a couple of china cabinets and a handsome book-case. Possibly, in considering this kind of inventory, which only sets forth points of note, the reader may imagine that I am describing what is, after all, only a room for show, and not a room for use. This is not so. You never lose the idea

walls are panelled in fine old Beauvais tapestry. On the way to the studio one pauses to inspect a pretty little "snuggery," or resting-place, the walls covered with a matting dado, between which and a frieze of the pretty reedy flower known as flag is a distemper of brownish-yellow. There is a tiny window of a pretty design, and such furniture as the room contains is old marqueterie.—JOSEPH HATTON, in *Harper's Magazine* for November.

#### MARQUETERIE.

There are many imitations of marqueterie, and some of them so excellent, artistically, as to be deceptive even to judges and experts of this work. One imitation is printed upon paper while another is printed upon wood. Neither, of course, approach the genuine in durability, the paper being affected by water used in washing, and the color rapidly fading from that upon the wood. These are but transient substitutes, and can be detected by the indefinite line which marks the ornament, as compared with the sharp and defined outline of the real article. Marqueterie, if it be well made, will wear for years and withstand the ordinary rough treatment of the average furniture.

From the East, India, Egypt, Arabia and the

much practiced. The simpler designs were formed by filing pieces of mother-of-pearl to the required size and letting them into the pattern cut in the block of wood. The more elaborate patterns were, with fragments of differently colored mother-of-pearl, worked into cement and laid on the surface to be ornamented. Of the coarser and commoner kinds of this inlaying a little is still used for the frames of guitars and violins.

Mynpuri work is similar to buhl-work, and consists of inlaying brass wire upon surfaces of rich brown wood, being done in geometrical or scroll patterns.

In the fifteenth century Florence became prominent in its manufacture of marqueterie, and also made what was called Certosina work, consisting of ivory inlaid into solid cypress wood and walnut. The style was of Indian character, and consisted of geometric arrangements of stars made of diamond-shaped pieces, varied with conventional flowers in pots, &c. Some existing examples of this work shows it to have been, in its time, extremely rich and interesting. Chairs are finished with geometric marqueterie of white and stained ivory.

The popularity of ornamentation by means of marqueterie, so firmly established in Europe during the seventeenth century, is being revived.